

THE DIRECTOR.

No. 11. SATURDAY, APRIL 4, 1807.

Vos quoque qui fortes animas, belloque peremptas
Laudibus in longum vates dimittitis æorem,
Plurima securi fudistis Carmina Bardî.

LUCAN.

You too, ye Bards! whom sacred raptures fire,
To chaunt your heroes to your country's lyre;
Who consecrate in your immortal strain,
Brave patriot souls in righteous battle slain;
Securely now the tuneful task renew,
And noblest themes in deathless songs pursue.

ROWE'S LUCAN.

To the Director.

March 20, 1807.

SIR,

THE enlightened researches of the
Highland Society, and the work of Mr.
Laing, have lately strongly directed the
public attention to the long agitated

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question upon the poems of Ossian; and a new translation of professedly genuine Gaelic remains has been published within the last fortnight*.

THE fragments and poems now before the literary world have however been collected only in the western Highlands of Scotland, and for the most part by persons who have taken a warm share in the controversy. That many of the antient poems have been enlarged or changed, to make them correspond with the work of Macpherson, cannot be doubted. That there have been some actual translations from the English into Erse, circulated as original documents, seems likewise evident; and these circumstances render it difficult, even for the most unprejudiced critic, to distinguish on all occasions the true from the false, the original from the spurious. The north of Ireland has undoubtedly

* Accompanied by an able and philosophical preliminary dissertation by Sir John Sinclair.

a better claim to be considered as the birth place of the Gaelic bards, than the west of Scotland. The traditions and the historical annals of the two countries are decisive as to this point; and songs and romances, relating to the heroes of the FINS, and their chief, FINMACOUL, attributed to OSSIN, are still recited by the inhabitants of the mountain districts of Antrim, Donegal, and Mayo.

IN Donegal, there is scarcely any remarkable spot, without a tradition attached to it, connected with the actions of the Fins: and many of the mountains and vallies still bear names derived from warriors of this celebrated clan. In the Highlands of Donegal, about Kilmacrean, the deeds of Finmacoul are as common a topic of conversation, as those of Bonaparte are in London. A peasant is said to be as strong as Finmacoul; as wise as Finmacoul; as valiant as Finmacoul; and his name is connected with as many exploits as that of the Grecian Hercules. He is celebrated as a con-

queror, a giant, and a magician. He is said to have delivered his country from the Norwegians: to have made Loch Salt, a lake of a mile round, by a blow of his foot; and to have raised the Giant's Causeway, for the purpose of stepping over the sea into Scotland.

AN old man of 91 years of age, who lives near Rathmelton, still retains many hundred of lines concerning Gholl and Finmacoul; and he states that they were taught him, when a child, by his grandfather. There are other instances of the same kind. These persons have never heard of Macpherson, or of the Scotch controversy; and the traditional poetry they possess, must be pure and unadulterated.

A GAELIC scholar, and a lover of Gaelic literature, would find abundant sources of interest in this part of Ireland, and might, at the present moment, procure important documents and information, which otherwise will probably

soon be lost altogether with an expiring language.

THERE is a Gaelic manuscript of the romances of the death of the sons of Uisneach, in the possession of a literary gentleman of Belfast, of which I have read a translation.

THIS work seems to have been the original of the document mentioned in the Highland reports, under the title of the tragical story of Daerdir, and the sons of Usnoth. It is exceedingly entertaining, written with great spirit, and contains some striking pictures of the manners of a barbarous age. It opens with an account of a festival, given by the king of Ulster: brazen chains are rattled to bring the slaves together; golden chains to cause the nobles to assemble. The forms of the banquet are described. An approaching war is made the subject of debate. Some of the nobles propose to the king to recall the sons of Uisneach, two celebrated war-

rriors, who had fled to the western Highlands with Daerdre the mistress of the King; and a chieftain offers to go, for the purpose of making the proposal, if the King will ensure their safety. He consents. Naesa and his brother, the sons of Uisneach, with Daerdre, quit Scotland, under the protection of the chieftain, and land in Ireland. The wrath of the King returns; and by an artifice he detaches their protector from them, and attacks them with an army. They fight gallantly, make their retreat to a castle which the King of Ulster sets fire to. They effect a noble sally, and after beating down a great part of the warriors opposed to them, are destroyed by the arts of an enchanter.

SUCH is the general outline of this story, as impressed upon my memory by a hasty perusal. Many speeches, and much dramatic matter are interspersed, and several songs, or recitations, are given by Daerdre, principally connected with her attachment for Naesa.

THERE is no refinement nor nobleness in any of the sentiments of the work, and no exhibition of heroical virtue in any of the incidents. The civilization of the nobles of Ulster, at this time, seems to have been of nearly the same standard as that of the chiefs of the Sandwich Islands at the present day. The poetry abounds in simple images, in repetitions of similar expressions of feeling, and of just, but unelevated descriptions of natural scenery.

I SHALL give an extract, that I copied from the translation, of one of the songs of Daerdre, on quitting Scotland. It differs, in many respects, from the specimen printed in the Highland collection, under the name of Devidre, and there is every reason to believe is in a more pure form.

Delightful land of Albion,
Never would I have left thee,
But for the sake of my beloved Naesa.

328 *On the Gaelic Poems of Ireland.*

O Glenmessan, O Glenmessan,
Thy plants and shrubs are tall and bloom-
ing,
In the boat we were rocked asleep
On the water of Invermessan.

O Gleneighe, O Gleneighe,
'Twas thee I made my first habitation.
How bright do the trees appear
When the rising sun throws his beams on
Gleneighe !

Glen Archaoín, O Glen Archaoín,
Lovely valley,
Never was youngling more fond of play,
Than Naesa was at Glen Archaoín.

O Glendaruel, O Glendaruel,
How happy are those that dwell
Near the retreat of the sweet cuckoo,
On bending boughs at the high hills of
Glendaruel !

Delightful shore !
Never would I have departed

From thy clear water and bright sand,
Were it not for the sake of Naesa.

MACPHERSON'S poem of Darthula is founded upon the history of Daerdre or Devidre. And his ornamented modern diction and expression as little resemble the *Gaelic*, as a fashionable Birmingham gilt watch chain does a rude piece of native gold.

I am, Sir,

Yours, &c.

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BIBLIOGRAPHIANA.

THE year following the sale of Dr. Mead's books, the library of MARTIN FOLKES* was disposed of by public auc-

* Although I have hitherto abstained from alluding to book sales, which are *now* carrying on, I cannot, on the present occasion, omit to inform my bibliographical readers that among the many sales of the present season, of rare and curious books,

tion, at Mr. Baker's house, in York Street, Covent Garden, late the residence of Messrs. Leigh and Sotheby, but now of Mr. Sotheby, sen. exclusively. The following is the title of the sale catalogue. 'A catalogue of the en-

few will surpass that of the *duplicates* and *manuscripts of the library of SIR JOHN SEBRIGHT, BART.* of Beechwood, Herts. (to take place on Monday next, the 6th Instant) of which an account will be found in Mr. Gough's *Anecdotes of British Topography*, vol. ii. p. 479. With other rare articles, is the '*Arcano del Mare*,' in 3 vols. folio of Sir Robert Dudley, or, as he was called abroad, *the Duke of Northumberland*. Of this extraordinary noble author, a good account will be found in the *Biographia Britannica*; in which is the following note on the abovementioned very rare book.

'This work has been always so scarce, as seldom to have found a place even in the catalogues that have been published of rare books. It is full of schemes, charts, plans, and other marks of its author's mathematical learning, but is chiefly valuable on the score of the projects that are contained therein, for the improvement of navigation, and the extending of commerce. In short, it is a singular treasury of curious and important schemes, which manifestly proves the author's high capacity for the advancement of useful knowledge, &c. &c.'

tire and valuable library of MARTIN FOLKES, Esq. President of the Royal Society, and Member of the Royal Academy of Sciences at Paris, lately deceased: which will be sold by auction by Samuel Baker, at his house, in York Street, Covent Garden. To begin on Monday, February 2, 1756, and to continue for forty days successively (Sundays excepted). Catalogues to be had at most of the considerable places in Europe, and all the booksellers of Great Britain and Ireland, Price Sixpence.'

THIS collection was an exceedingly fine one; enriched with many books of the choicest description, which Mr. Folkes had acquired in his travels abroad in Italy and Germany. The works on natural history, coins, medals, and inscriptions, and on the fine arts in general, formed the most valuable department—those on the Greek, Latin, and English classics, were comparatively of inferior importance.

THE following prices, for some of the more rare and interesting articles, will amuse a bibliographer of the present day. The chronicles of Fabian, Hall, and Grafton, did not together bring quite £.2; though the copies are described as perfect and fair. There seems to have been a fine set of Sir Wm. Dugdale's works (Nos. 3074-81) in 13 vols, which, collectively, produced about 30 guineas: the 'Draining of Fens,' alone brought £.6. 12s. 6d. De Bry's *India Occidentalis et Orientalis*, in 6 folio volumes, was sold for £.16. 5s. 6d: of which a perfect set would *now* bring not less than £.200.

IN *Spanish literature*, the history of South America, by Don Juan and Ant. di Ulloas, Madr. fol. in 5 vols. was sold for £.5: a fine large paper copy of the description of the Monastery of St. Lorenzo, and the Escorial, Madr. 1657, brought £.1. 2s: Delastanosa's *Spanish Medals*, Huisca, fol. 1645, £.2. 2s.

IN *English*, the first edition of Shakespeare, 1623, which is now, what a French bibliographer would say, 'presque introuvable,' produced the sum of £.3. 3s. and Fuller's Worthies, 18s.

FINE *Arts, Antiquities, and Voyages.* Sandrait's works, in 9 folio volumes, of which a fine perfect copy is now rarely to be met with, and of very great value, were sold for £.13. 13s. only: Desgodetz Roman edifices, Paris, 1682, £.4. 10s: Galleria Guistiniano, 2 vols. fol. £.13. 13s. Le Brun's Voyages in Muscovy, &c. in large paper, £.4. 4s. De Rossi's Raccolta de Statue, &c. Rom. 1704, £.6. 10s. Medailles du Regne de Louis le Grand. de l'Imp. Roy. 1. p. fol. 1702 £.5. 15s. 6d.

THE works on *Natural History* brought still higher prices; but the whole, from the present depreciation of specie, and increased rarity of the articles, would now bring thrice the sums then given.

OF the *Greek and Latin Classics*, the Pliny of 1469 and 1472 were sold to Dr. Askew for £.11. 11s. and £.7. 17s. 6d. At the Doctor's sale they brought £.43. and £.23: though the first was lately sold among some duplicates of the British Museum, for a considerably less sum—the copy was, in fact, neither large nor beautiful. Those in the Hunter and Cracherode collections are greatly superior, and would bring double the sums. Stephens's *Greek Thesaurus*, on large paper, in 4 vols. produced only £.4. 4s. and Hudson's *Dion. Halicarn.* large paper, only £.4. 10s.

FROM a priced copy of the sale catalogue, in my possession, I find that the amount of the sale, consisting of 5126 articles, was £.3091. 5s.

THE *Prints and Drawings* of Mr. Folkes occupied a sale of 8 days; and his *pictures, gems, coins, and mathematical instruments*, of five days.

MR. MARTIN FOLKES may justly be ranked among the most useful, as well as splendid literary characters, of which this country can boast. He appears to have imbibed, at a very early age, an extreme passion for science and literature; and to have distinguished himself so much at the University of Cambridge, under the able tuition of Dr. Laughton, that in his 23d year, he was admitted a Fellow of the Royal Society. About two years afterwards he was chosen one of the council, and rose, in gradual succession, to the chair of the presidentship, which he filled with a credit and celebrity that has since never been surpassed. On this occasion he was told by Dr. Jurin, the Secretary, who dedicated to him the 34th vol. of the Transactions, that 'the greatest man that ever lived, (Sir Isaac Newton) singled him out to fill the chair, and to preside in the society, when he himself was so frequently prevented by indisposition: and that it was sufficient to say of him that he was *Sir Isaac's friend*.'

Within a few years afterwards he was elected President of the Society of Antiquaries. Two situations, the filling of which may be considered as the *ne plus ultra* of literary distinction. Mr. Folkes travelled abroad, with his family, about two years and a half, visiting the cities of Rome, Florence, and Venice—where he was noticed by almost every person of rank and reputation, and from whence he brought away many a valuable article to enrich his own collection. He was born in the year 1690, and died of a second stroke of the palsy, under which he languished for three years, in 1754.

He seems to have left behind him a considerable fortune. Among his numerous bequests, was one to the Royal Society of £.200, along with a fine portrait of Lord Bacon, and a large cornelian ring, with the arms of the Society engraved upon it, for the perpetual use of the President and his successors in office. The MSS. of his own composi-

tion, not being left quite perfect, were, to the great loss of the learned world, ordered by him to be destroyed. Dr. Birch has drawn a very just and interesting character of this eminent man, which may be found in Nichols's *Life of Bowyer*, 562. . 7. Mr. Edwards, the late ornithologist, has described him, in a very simple, but appropriate manner. 'He seemed,' says he, 'to have attained to universal knowledge; for, in the many opportunities I have had of being in his company, almost every part of science has happened to be the subject of discourse, all of which he handled as an adept. He was a man of great politeness in his manners, free from all pedantry and pride, and, in every respect, the real unaffected fine gentleman.'

THERE are several engraved portraits of him, by Faber, Mac Ardell, and Smith. A medal of him was struck in 1742, by Dassier: and another at Rome, inscribed 'MARTINUS FOLKES:' reverse,

‘SUA SIDERA NORUNT’ on a pyramid,
with a Sphinx. Romæ, 1742. A. L.

Royal Institution.

ON Thursday, 19th of March, Mr. Douglas Guest gave his *third* lecture, *On the State of the Fine Arts on the Continent.*

THE principal feature of this discourse was formed from the consideration of a subject which has universally occupied the attention of every admirer of the works of painting and sculpture, the beautiful and sublime in art: it was introduced in continuation from the last lecture, which had dwelt more particularly on the possible affinity between the beauties of colouring, and the learning of the Roman school, which was instanced by the success of Lodovico Carracci, and other Bolognese painters, who had often reached the sublimity of

Raphael and Michael Angelo, with the chaste and unaffected colouring of Correggio.

MR. GUEST, in expressing his opinions on beauty, endeavoured to establish the taste of the antients, in opposition to those meretricious efforts founded on particular excellencies, subordinate in themselves to that general idea of beauty, possessed so eminently by the Greek artists. A variety of the most established authorities were adduced in support of the hypothesis, particularly the dialogue between Socrates and Clito the Statuary, and Parrhasius the Painter ; nor was Lucian's delightful description of perfect female beauty omitted, in which he gives the distinguishing talents and excellencies of the most renowned antient artists.

THE fine remains of antiquity opened other sources and examples of imitation in the sublime, as the highest and noblest effort of the human mind—and in this Mr. G. appeared to coincide with the received maxim, 'That one cannot

communicate what one does not possess.' For he alone can give greatness and sublimity to his productions, who is in possession of them, not only from the fertility of his imagination, but in his conduct and outward behaviour. 'It is the image or sound reflected,' in which the very disposition of the painter may be traced. This again may be much improved by the study of sublime writings, and habituating the mind to the same mode of forming its ideas.

IN fine, as was remarked, it is hardly to be supposed, that Socrates, Aristotle, Cicero, Quintilian, and others, who have written so copiously and learnedly on these subjects, could have erred so grossly in their opinions of the antient artists; from which it was inferred, they were the best and truest models for imitation, and that moral or historical pictures should be examined by the same rules and principles as an epic poem.

MR. G. concluded the lecture with farther historical and critical remarks on the state of the arts in Spain, par-

ticularly Toledo, the capital of New Castile, its buildings, pictures, &c.

THE Jupiter of Phidias, the Hercules, by Glicon, with the Venus Aphrodites, and Antinous, were introduced as illustrations.

IN Mr. Wood's *sixth* lecture, on *perspective*, arches of different forms were represented, and the method of putting the groined arch into perspective given. The line of elevation, by which the proportional height of objects, in any part of the picture, might be obtained, was explained and illustrated, and its application to the human figure exemplified.

Royal Academy.

LIST OF STUDENTS

Who have been honoured with the Gold Medal by the Royal Academy, from its Commencement to the present time.

(Continued from page 318.)

1797.

James Smith,

Sculpture.

William Atkinson. Architecture.

1799.

Richard Smirke. Painting.

Robert Smirke. Architecture.

1801.

Steph. Fran. Rigaud. Painting.

Thomas Willson. Architecture.

1803.

George Dawe. Painting.

Humphrey Hopper. Sculpture.

1805.

Tho. Douglas Guest. Painting.

William Tolmach. Sculpture.

William Lockner. Architecture.

British Gallery.

No. 11. Girls. A fancy piece.

T. Barker, sen.

A **VERY** delicate little picture, and

painted with accurate attention to nature.

Purchased by the Marquis of Stafford.

No. 30. Cowherd. J. Ward.

33. Cottager. Do.

THESE are very pleasing little cabinet pictures; painted with freedom of pencilling, and great natural effect.

Purchased by Lord Kinnaird.

No. 93. The Death of Abel.

R. Cook.

THIS picture is composed and coloured in a very good style, and has a strong effect on the imagination of the beholder.

No. 95. Medea renewing the Age of Aeson (vide Ovid's *Metamorphoses*.)

H. Pickersgill.

THERE is considerable force of colouring in this picture; which, upon the whole, reminds us of the manner of Sir Joshua, especially in the management of the naked parts of the figure. Mr.

Pickersgill's reputation will never decline, if he continues to paint in this style.

No. 109. Old Man's Head (a Study.)

Sir W. Beechey.

THE gallery contains few of Sir William's pictures; but this may be considered among the most spirited and pleasing of his performances.

Purchased by the Marquis of Stafford.

No. 114. A Girl Sleeping.

M. A. Shee.

IN this delightful picture, Mr. Shee has not unsuccessfully represented the characteristics of Sir Joshua's style. The composition and the colouring are excellent, though the red drapery behind the figure may possibly be of too warm a hue—interfering with the tints of the flesh, and the drapery in the foreground, which is of a quieter tone. The girl is beautifully managed—there is a delicacy of expression, and a breathing softness about her, which are truly enchanting.

No. 117. The Holiday Feast.

Miss Spilsbury.

MISS SPILSBURY has already acquired no inconsiderable fame by the success of her pencil; it is in subjects like this, and not in complicated historical ones, that her talents are displayed to the best advantage. The picture has great truth, and is, on the whole, a very interesting performance.

Purchased by the Marquis of Stafford.

No. 121. Queen Elizabeth harranguing her troops at Tilbury. T. Stothard.

MR. STOTHARD, who has immortalised his pencil by his recent picture of 'The Procession of Chaucer's Pilgrims to Canterbury,' has, in the above small painting, given us little more than a spirited sketch, with a few carnation tints. The attitude of the queen is at once martial and graceful, and the story is sufficiently well told.

No. 157. The Ghost of Clytemnestra
awaking the Furies at the Shrine of
Apollo. J. J. Masquerier.

THIS classical performance is placed too high for a proper observation; but in colouring and composition it has considerable merit; the tone and character throughout are in every respect appropriate. The chief excellence consists in the management of the ghost, who unites the lower with the upper parts of the picture in a very skilful manner. Her form is at once visionary and terrific.

No. 167. Hare Skin Man counting his
Money. Thomas Barker.

THERE is in this picture a close adherence to the true character of the subject, which assures the spectator that nature guided the pencil in the representation of an old soldier broken down to an itinerant dealer in hare skins. The state of his funds wholly absorbs his thoughts, and fills his countenance with care. The freedom of pencilling borders on a loose-

ness scarcely allowable in so small an object as the man is shewn to be, and to which one degree of higher finishing might have been advantageous. It is, however, a picture that does the artist infinite credit.

Purchased by the Marquis of Stafford.

No. 168. Musidora. Isaac Pocock.

OF all subjects this is probably the most hackneyed; yet there is great merit in the management of this picture. The landscape, and both the form and expression of Musidora, are touched in a correct and spirited manner. The figure is not an abstract and ideal one, but such as well suits with the character of the nymph, as described by the poet.

Purchased by General Grenville.

No. 173. A Cottage Girl.

M. A. Shee.

ON ascending the stone staircase, and entering the suite of rooms, the eye of the visitor is instantly caught by this very beautiful production of Mr. Shee's pencil. It is perhaps the most interest-

ing of all his pictures in this exhibition. The tone of colouring is perfectly clear and natural; the expression of character equally correct; the landscape is painted in a shadowy subordinate tone, in order to give greater brilliancy of effect to the figure, which is in a reclining pensive attitude. Its noble purchaser may be congratulated on such an acquisition to a collection even so magnificent as his own!

Purchased by the Marquis of Stafford.

No. 174. Lavinia. S. Woodforde.

THERE is great beauty and truth of expression in this figure, of 'the lovely young Lavinia;' which, however, might have appeared to still greater advantage, had it been more detached from the trees and landscape, which are coloured in rather too vivid a manner.

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Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.